URBAN RENEWAL STUDY

METROPOLITAN TORONTO PLANNING BOARD

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URBAN DESIGN IN URBAN RENEWAL

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SUMMARY AND RECOMMENDATIONS

This report on urban design is limited to the consideration of urban design in an urban renewal context. It is further limited to the consideration of urban design in a coordinated public program of renewal.

Of any program in the urban development field, urban renewal offers the greatest opportunity for achieving fine urban design. Through redevelopment programs, we can rebuild major parts of our cities. Urban renewal provides for leadership on the part of the municipality to demand that the redevelopment outcome be well designed.

A city may be said to have attained fine urban design if its designers have succeeded in achieving the objectives of:

1. Attaining an harmonious relationship between buildings
2. Providing the inhabitants of the city with diversity
3. Creating a city which is alive with stimulating vitality
4. Designing a city whose image is comprehensible to man
5. Making manifest the intrinsic character of the city
6. Providing a city which can function smoothly

Certain basic principles may be followed in an urban renewal program to achieve these objectives. They include:

1. Integrating redevelopment projects with their surroundings
2. Maintaining discipline in the design of individual buildings
3. Designing in three-dimensional terms
4. Introducing nature into the man-made city
5. Complementing the monumental with the mundane
6. Placing complementary functions in convenient proximity
7. Designing with reference to the human scale
8. Emphasizing key focal sites
9. Allowing for the time dimension
10. Maintaining the integrity of worthwhile earlier designs
11. Linking the major functional areas

In urban renewal we may provide a framework within which the urban designer can, by following these principles, create a city which satisfies the stated objectives. It is recommended that the framework which is set up include the following components:

1. The service of an urban designer.

The renewal agency must obtain the best possible design advice and guidance

throughout the renewal process. This advice may come from an urban designer on the renewal agency staff or from an independent practitioner retained as a consultant.

2. Design studies undertaken as a basis for action

Certain studies should be undertaken to identify materials for use in the preparation of a program in which assets will be preserved and enlarged upon, and liabilities corrected. Three types of design studies are recommended. The Design Resource Inventory and the Imageability Study may appropriately be undertaken as part of an area-wide planning program. Informal Design Plans should be prepared in conjunction with the studies for an urban renewal scheme, and should be used as yardsticks against which alternatives are measured.

3. Design emphasis within renewal schemes

It is recommended that design objectives, applicable to the specific site, be stated explicitly for each renewal scheme. These design objectives will be used as criteria in the review of redevelopers' submissions.

4. Design based methods of redeveloper selection

Two alternative types of redeveloper selection are recommended. In both the Negotiated Disposition and the Design Competition, once the basic objectives of the project have been met, design should be the criterion for redeveloper selection.

5. Coordination of the actions of other governmental agencies

It is recommended that any governmental building located in a renewal area be coordinated with the other buildings in the project area and subject to the same design emphasis as private redevelopment.

6. Experimentation

The municipality should, by allowing for experimentation, offer the urban inhabitant alternative forms to those of the present environment.

One aspect of urban design which may be directly affected by the renewal process is historic preservation. Part III of this report points out that, because of the existence of harmony between many older buildings and because of their relationship to the human scale, historic preservation can contribute towards the stated objectives of urban design. It is recommended that historic preservation be undertaken in conjunction with an urban renewal program when appropriate.

A list of historically and architecturally significant buildings and sites in the Metropolitan Toronto Planning Area is presented.* Candidates for preservation may be measured against such criteria as cultural significance, suitability, educational value, cost, and administrative requirements. Techniques for implementing historic preservation, including obtaining provincial enabling legislation where necessary, restoring historic buildings for public housing, working with a non-profit corporation of citizens, encouraging voluntary private rehabilitation, etc., are discussed. It is recommended that the renewal agency promote any combined restoration-renewal projects it undertakes by such methods as issuing pertinent bulletins, arranging loans, giving special tax relief, and providing free architectural advice.

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* The inclusion of these buildings and sites in this listing does not imply that in our opinion each necessarily should be retained, or that preservation is physically or economically feasible.

I. INTRODUCTION

The purpose of this report is to suggest opportunities for achieving good urban design in an urban renewal program. It should be noted that the report is limited to a concern with urban design in urban renewal only. It does not attempt to deal with urban design outside the urban renewal context. No mention is made, therefore, of matters which are essentially of planning concern, such as the layout of new land subdivision or the design of new towns.

There is, in addition, a further limitation. Explicit in the terms of reference outlined in the Urban Renewal Study Work Program is an emphasis upon the coordinated public program of urban renewal. Public renewal programs are discussed therefore, rather than the comparatively unrelated projects of private redevelopment such as the replacement of several houses by an apartment structure or the rehabilitation of a downtown area initiated by private interests. As a result, the discussion of techniques for implementation is limited to those which can be applied in a public renewal program. No mention is made, therefore, of planning techniques such as development control which is considered to be one of the methods for achieving good design in private redevelopment.*

Part II of the report presents the objectives of urban design in urban renewal. It then suggests some principles of urban design for achieving these objectives through renewal. Finally, it discusses a group of techniques which may be used together to achieve fine urban design in an urban renewal program.

Part III is an investigation of historic preservation, one aspect of urban design which may be directly affected by the renewal process. This section presents an analysis of the opportunities for achieving fine urban design through the preservation of buildings and sites of architectural distinction and historical significance. It then suggests some opportunities for historic preservation specifically in the Metropolitan Toronto Planning Area. Finally it outlines some techniques for implementing historic preservation in an urban renewal program.

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*It is recognized that there are common aims in the public and the private approaches to design in urban renewal, even though this report does not deal specifically with the latter. Certain suggestions contained herein may be applicable in large scale private redevelopment undertakings.

II. URBAN DESIGN OBJECTIVES, PRINCIPLES, AND IMPLEMENTATION

What is urban design? At the outset it may be well to state what urban design is not. It is not a beautifying something that is added, cosmetic-like, to the parts of a city. Neither is it a collection of monuments of architectural design — of objets — to be jedged solely in competitive terms like jewels in a shop. Nor is it grand vistas and monumental civic buildings; these may be included, but today's interpretation involves a broader concept.

Urban design is many things; opinions vary greatly as to what it comprises. Some believe that it involves parts of the city, groups of buildings designed at a single time under a single program. Others contend that urban design should include the entire city, allowing for elements built over a period of time and those yet unbuilt. Urban design can comprise both these views and more. Because the problem is so vast and because interpretations change, we should not attempt to harness urban design to any narrow definition or scope.

Still, it is possible to state some of the things with which urban design is concerned. It is concerned with relationships — between buildings, between the various parts of a city, between the city and its setting in nature. It is concerned with scale — a scale related to and capable of comprehension by man. It is concerned with function — far from being something added to the city, it arises from the city's purpose.

Urban design is concerned with an image — the impression created in the human mind. It is concerned with the three dimensions — it is the three dimensional interpretation of planning decisions. It is a process, encompassing the results of theories of yesterday and today, and allowing for concepts yet unknown. It is the total city, which is greater than the sum of its parts. Underlying all these concerns is the concept that the city is built for the convenience and delight of man.

A. OBJECTIVES

What are our design objectives — what do we try to achieve from an urban design point of view, in urban renewal? We attempt:

1. To achieve an harmonious relationship between buildings

An objective particular to urban design is to achieve an harmonious relationship between all the elements of the city, and more particularly to achieve a relationship between buildings in spite of differences in age, use, or architectural style.

2. To provide the inhabitants of the city with diversity

A second objective is to provide the inhabitants of the city with diversity in response to the widely varied needs of its population.

3. To infuse the city with vitality

Nothing is more disappointing in a work of civic improvement than to find that the results are dull, lifeless, and devoid of human activity. A third objective of urban design in urban renewal is to infuse the city with a stimulating vitality.

4. To create a city whose image is comprehensible to man

A fourth objective of urban design in urban renewal is to create a city which can be comprehended by visitors and inhabitants alike. The elements of the city must be arranged so that man may find his way around it, and may visualize the city when he is absent from it.

5. To make manifest the intrinsic character of the city

A fifth objective of urban design is to interpret and make manifest the intrinsic character of the city. Character is that undefined quality which pervades and distinguishes the great cities of the world.

6. To provide a city which functions smoothly

Major functional areas of the city must be readily accessible to all of the city's inhabitants.

The discussion above is concerned with the overall objectives of urban design in renewal. For a review of design objectives relating to a specific project, and their use in implementing good design, see section II. C. 2. (c) (ii), p. 16.

B. PRINCIPLES

What principles or rules should we follow in attempting to achieve our urban design objectives in urban renewal?

To achieve the first objective, of obtaining an harmonious relationship between buildings, three principles may be followed:

[illegible]

[illegible]

[illegible]

1. Integrating Redevelopment Projects with their Surroundings

Redevelopment projects must be designed to integrate with their surroundings and to conform to long-term plans for the larger urban area. In redevelopment, the environment may include a setting in nature, but will most probably consist primarily of other existing development. It may be that this existing development may also be slated for demolition. If so, the project in question must be integrated with future plans for the surrounding area.

2. Maintaining Discipline in Architecture

Architects must use discipline in the design of individual buildings. A good work of architecture in urban design is one among many, with them in spirit, not striving to outdo them. One or two works may stand out as special pieces, the others acting as background settings. But for most buildings, architectural humility is the basis of urban design distinction.

3. Designing in Three Dimension

Renewal plans must be conceived in three rather than two dimensions. They must be considered in the context of the surrounding area also in three dimensional terms.

To achieve the second objective, the provision of diversity, two principles may be followed:

4. Complementing the Man-made City with Nature

We should seek to introduce nature into the city at appropriate places to act as a complement and a foil. Natural features such as lakes, river valleys, and trees should be considered as design resources in the formation of renewal plans. Through urban renewal, parks and other park-like spaces may be created where none previously existed.

5. Complementing the Monumental with the Mundane

Monumental vistas may validly be introduced into the city when there is a purposeful design intention, perhaps to create an ennobling or an overpowering effect. For relief from sameness, we should seek to complement the monumental with the mundane, placing them in pleasing juxtaposition.

To achieve the third objective of providing for vitality, we may follow the principle of:

6. Mixing Complementary Functions

The city is a place of exchange and it is this reciprocation which engenders human activity. Exchange does not take place in vast areas devoted exclusively to one function. To encourage human activity, complementary functions of the city must be placed in convenient proximity, keeping conflicting elements separate.

To achieve the fourth objective of providing a city which is comprehensible to man, two principles may be followed:

7. Designing to the Human Scale

Care must be taken to build appropriate elements of the city to human scale. Human scale is determined by the range of man's ability to comprehend his surroundings. For example, in designing an intimate square, one would not usually make it much greater than eighty feet across, the maximum distance for recognizing a face.

8. Providing Key Focal Sites

To aid in orientation, we seek to determine key focal sites, and emphasize them by providing vistas.

To achieve the fifth objective of emphasizing the essential character of the city, two principles may be followed:

9. Allowing for the Time Dimension

The character of the city is made up of elements created at various times in its history. Preservation of significant reminders of our city's past must be considered as part of the urban design process.

10. Maintaining the Integrity of Worthwhile Earlier Design

In rehabilitation of older areas of the city, emphasis must be placed on maintaining the original appearance of buildings designed in accordance with the concepts of an earlier period.

To achieve the sixth objective, of providing a city which can function smoothly, we may follow the principle of:

11. Linking Key Centers

In order that the city function smoothly, its parts must be easily accessible to all. In renewal, care must be made that links are provided between the major functional areas of the city, and that appropriate access is provided to these links.

C. IMPLEMENTATION

1. Background

In urban renewal, design decisions flow in a stream from the earliest ones about programming and goals to the final details of construction. The design process stretches from the zone of public control at one end to that of private control at the other. At the public end of the spectrum, we find such objectives as balanced community. At the private end, on the other hand, we find such objectives as the maximization of investment income. Various attempts have been made to bridge the gaps between the public and private sectors.

One method that was tried attempted to lengthen the extent of public control over the design. This method, referred to as the "tight plan" method, included the production by the renewal agency's architect of an exact picture of the renewal outcome, including plans, elevations, and conventional zoning controls. The redeveloper and his architect were expected merely to fill in the pattern.

Although this method allows for rigid public control over what is built on the cleared site, it has certain defects. First, suppose the more creative architects were commissioned by private developers rather than by the public agency. They would doubtless balk at having to fill in the municipality's ready made design. Secondly, when specific building form and site layout are written into a renewal scheme, it takes formal action by the local council and the province to make any significant changes. These plan amendments can prove costly in time and money. Thirdly, experience has shown that a span of several years can be expected between legislative approval of a scheme and actual implementation of redevelopment and rehabilitation. Although the recommendations may not be acted upon for periods of from three to ten years, market research is supposed to predict specific uses at specific intensities for specific sites. The best market research is unreliable under these conditions and yet designs based upon it may be frozen years in advance of renewal action. In addition to the question of feasibility, there is the question of detailed design. If design is a response to real conditions, can good urban design emerge when based upon long range hypothetical predications rather than upon informed developers' know-how? It is better to defer detailed design decisions until a time much nearer actual redevelopment.

In the following section, a method is presented which takes advantage of the tight plan's opportunity for public leadership and control over the design outcome by the use of Informal Design Plans discussed on p. 14 in section II. C. 2 (b) (iii), but which does not have the defects of the tight plan.

2. Techniques

What role can urban renewal play in achieving fine urban design? Experience has shown that redevelopment projects within urban renewal programs have called upon many outstanding architects and developers. In many cases the results have been notably above the standard of development outside redevelopment project areas. Of any program in the urban development field, urban renewal offers the greatest opportunity for achieving fine urban design. Why is this so?

Urban renewal gives us the opportunity through redevelopment programs to rebuild major parts of our cities. Acting upon the best available design advice the municipality has the controls with which it can create an area in whatever image it desires. In all other developments — with the exception of the occasional civic center or public building — the municipality is at best only the reviewer, a constable to make sure that developments are within a set of zoning regulations that have no relation to urban design. These non-creative limits simply prohibit undesirable use relationships and control development according to the existing pattern.

The opportunity exists under urban renewal, on the other hand, to create new parcels tailored to new purposes. The powers of land assembly and the ability to create parks and other public improvements permit the city to look positively at the structures in any area, at their setting, and at their relationship to each other and to the wider community. Development proposals may be judged in terms of design and function.

It has been said that "the greatest obstacle to seemly cities is the low standard of demand and expectation of their present inhabitants, a direct expression of their having become habituated to the present environment and their incapacity to conceive of a better alternative".* Urban renewal provides the opportunity for leadership on the part of the renewal agency to challenge the public to demand a better environment in terms of urban design.

Redevelopment, with its opportunity for starting afresh, offers the most spectacular possibility among the three types of urban renewal programs for the effectuation of

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* Statement by Fritz Gutheim quoted in Williams L. Slayton's article, "The Administrator's Role in Bringing Better Urban Design into City Rebuilding", Journal of Housing, v. 19, no. 7, September 1962.

fine urban design in our cities. The section on implementation, therefore, will tend to concentrate on redevelopment, dealing with conservation and rehabilitation when appropriate.

From experience in other North American cities, we can draw some guidelines toward creating a framework for achieving good urban design. Note the words, "creating a framework", and not "creating good urban design". The design itself must remain in the hands of the architect and the urban designer. It is the designer's client, the renewal agency administrator, who will commission the design. A framework must be established within which the administrator can function as an informed and capable client, thereby permitting the designer to unleash his creative energies.

In reality, the components of the framework tend to merge into one another as the process unfolds, but for clarity they are discussed below as six separate items. Within certain of the components, alternatives are offered. Selection from among these would occur on the basis of the particular situation.

(a) Engaging the Services of an Urban Designer

It is in the interest of the municipality to obtain the best possible design advice and guidance throughout the urban renewal process. This advice may come from an urban designer on the renewal staff or from an urban designer who is an independent practitioner retained as a consultant.

(i) Employing an Urban Designer on the Renewal Agency Staff

The designer as staff member is required not only for certain aspects of scheme preparation, but also for guidance in related activities. These include:

Input During Survey

It is often assumed that the urban designer takes the survey material based upon current conditions, reflects upon it, and resolves it in a design for future development. The fallacy of this approach is that a design so formed is restricted to the limitations of the existing city. In order that new thinking about cities may be given a chance to emerge, fresh possibilities offered by the urban designer in the earliest sketches should be received as inputs to survey and research efforts.

Preparation of Design Criteria for Disposition Documents

Another function of the urban designer may be to prepare design criteria for inclusion in the Urban Renewal Scheme or in the disposition documents. Section II. C. 2. (c) (ii) deals with these criteria, (p. 16).

Design Review

Design Review is the careful scrutiny of a redeveloper's plans by an expert panel, and the subsequent recommendation to the renewal agency for approval, disapproval, or modification of the plans submitted. The panel may consist of a single expert or several, of outside consultants or renewal agency staff.

The review may take the form of advising on redeveloper selection in a negotiated disposition, reviewing submissions in design competitions, reviewing plans submitted by architects retained by other government agencies involved in the project, or advising the renewal agency on any changes in redevelopers' plans. The renewal agency holds final authority for accepting, rejecting, or modifying the redevelopers' plans or proposals; the review panel furnishes the expert and disinterested evaluation necessary to exercise this authority.

Design Services

Design Services are the day to day activities of the urban designer which compliment the more formal Design Review. They include communicating design objectives and conditions for approval of plans and proposals to the developer; keeping him informed, for the sake of coordination, of the activities of others in the environs of the project; and assisting him to work out any required modifications of his plan, thereby avoiding repeated disapprovals.

Advice on Design in Rehabilitation

Another service that the urban designer may provide is that of guiding property owners towards a coordinated rehabilitation effort. He may supply free technical advice to architects and owners who request it. Section III. C. 2 (h), p. 29, deals more fully with this architectural advice.

Design of Public Rights of Way

The design of public works may be used as a catalyst to stimulate and direct private action. Experience has shown that the delegation of responsibility for public works to the redeveloper leaves little room for appropriate public leadership. The urban designer may work on the design of streets, open space, and pedestrian ways, thereby knitting together separate private developments.

With the present shortage of urban designers, it may be difficult for every municipality to employ its own. An alternative is discussed in the following section.

(ii) Retaining an Independent Practitioner as Consultant

As an alternative to employing an urban designer as staff member, the renewal agency may wish to retain an independent practitioner as consultant in the production of an urban renewal scheme. When the designer's role ceases with delivery of the scheme to the renewal agency, the effectiveness of the process breaks down. During the span of years between scheme formation and project completion, changes are inevitable. A client with no access to his designer lacks a means of evaluating these changes.

This shortcoming may be remedied by retaining the designer as consultant to the renewal agency throughout the execution of the scheme. The consultant performs duties similar to those of the staff designer as outlined above. However, if the consultant is the principle in an architectural firm, he oftens finds it difficult to serve in this consultant capacity, since his fee is based upon the time he personally spends on the job and does not support his office.

In order to enable the designer to continue his work with the renewal agency during project execution without sacrifice to his office, parts of the project public works may be added to his advisory and review capacity. The designer may be contracted to design the public rights of way, thereby utilizing the full capacities of his firm. In this way, also, certain aspects of the over-all design — streets, open spaces, pedestrian ways — are completed under the hand responsible for its initial creation.

(b) Design Studies as a Basis for Action

Certain types of design studies, because of their scope, may be undertaken as part of an area-wide planning study; others may take place during the preparation of an urban renewal study or scheme. The purpose of these design studies is to identify materials for use in the preparation of a program in which assets will be preserved and enlarged and liabilities corrected, and to aid in the determination of renewal objectives.

(i) Design Resources

One of the first steps in conducting a design study is to take an inventory of design resources. This inventory will cover the whole municipality, and is basically a planning study.

The design resources inventory should include a tally of the physical features of the municipality. In addition to a list of historical buildings such as the one appended to this report, the inventory, if undertaken as part of a planning study, might well take into account climate, general topography, prominent features of the landscape, native building materials, character of indiginous architecture, local flora, etc.

Each of the items in the inventory has a relevance to urban design. Local climate, for example, greatly influences the cityscape; angles of the sun in different seasons affect viewing conditions and thus, design. A flat terrain might call for decisive horizontals in architecture. A prominent mountain peak may be employed as the focal point of a major vista from within the city. Local foliage might appropriately be introduced for shade in a center city park.

Major activities of the city's inhabitants — trips downtown for business, shopping or entertainment, and special events such as public ceremonies, parades and exhibits, all of which are an unique part of the city's life — should be tallied as well. Investigation of the city's economic function is appropriate to the study too, as it is bound to find expression in architectural form.

Organizations such as local historical societies, architectural preservation societies, professional associations, and individual experts may also play a role as part of the community's design resources.

(ii) Imageability Studies

People's impressions of a city are more than visual. For each individual, the city is made up of experiences, attitudes, memories, hopes, crowds, places, sounds, smells, etc. From his outlook, each person constructs his mental picture of the parts of the city and their physical relation to one another. The mental picture as conceived by one man may be superimposed upon that of others in the community to form a collective image of the city as investigated by Professor Kevin Lynch.

An imageability study — an investigation of the perceptions of a representative section of both the general public and the skilled design professions — might well be undertaken. Its purpose would be to identify, for elimination, liabilities — areas which represent confusion in general perception; and to determine assets — landmarks, for example, which aid in orientation.

Because the imageability study is concerned with the whole city, it should be part of an area-wide planning program. If it is not included in such a study, limited work of this nature could appropriately be undertaken in conjunction with the urban renewal study if time and resources are available.

(iii) Informal Design Plans

The urban renewal scheme in Ontario is intended to examine a specific area in detail so that concrete urban renewal projects, public and private, may be planned. The scheme will include what ever social, physical, and economic studies are necessary to support the actions proposed. When completed, its proposals may be

considered by the municipal council and, where appropriate, adopted as policy in the official plan. Since the basic design framework for a specific area is established in the scheme, design studies should be a prominent part of scheme preparation.

An informal design plan may be prepared for a project area. This design plan is neither a construction plan nor is it to be incorporated in the official plan. Rather, it is to be used as a guide for later actions during renewal implementation. It deals with the potential development of the specific area and its relationship to the surrounding city. The degree of detail in the informal design plan will vary from time to time during the years of project execution in order to meet real situations as they occur. It may include the actual design of public buildings and spaces, as well as advisory material for owners who are going to rehabilitate their properties. It outlines those aspects essential to a practical and well designed result. It may be considered as a graphic statement of design objectives.

The municipality may utilize the informal design plan during disposition procedures as a scale against which the proposals of potential redevelopers are measured, or the developer may be invited to follow the informal design plan or submit a superior alternative. Experience with informal design plans has proven their value in promoting good design.

(c) Design Emphasis Within Renewal Schemes

The substance of the scheme itself, subsequently adopted as policy in the official plan, provides an additional component of the framework for achieving good urban design through urban renewal. The degree to which the scheme embodies a design concept, the character of the controls it contains, and the opportunities it opens to the imagination and creativity of the architect concerned are instrumental in paving the way for good urban design.

(i) The Place of Zoning

A certain amount of misunderstanding has arisen concerning zoning. It has been erroneously assumed that zoning should be used to guide and control development in what might become established areas. As a corollary to this, it was felt that zoning had the power to produce good design.

A look at the original purposes of zoning may help to dispel such misconceptions. Zoning evolved from a desire to protect already established areas from unwanted uses and to protect existing property values. Thus, zoning could

presumably help to prevent a poor design from being built. Conversely, poor zoning could, by the application of arbitrary limitations, prevent a good design from being built. The point is that zoning has no positive influence to produce a good design.

In programs of conservation and rehabilitation, however, zoning may make a contribution of a protective nature. If zoning has had a good record in a municipality by virtue of its having been used with genuine understanding of its scope and limitations, it could be used to maintain community confidence in the stability of an area, creating a climate favourable to long term investment in property rehabilitation.

In programs of redevelopment, on the other hand, design objectives might well be used in place of conventional zoning.

(ii) Design Objectives

Design Objectives are general definitions of goals to be sought in project design. They seek to define for an area a certain character. Design objectives will differ from place to place depending upon the nature of the project area, its surroundings, and the approach of the project designer. They may include such questions as harmony or contrast with existing development, types of open space and circulation planning, recommended types of neighbourhood design, and performance standards.

Design objectives may be contained either in the scheme or in supplementary documents prepared later as part of the disposition documents. If they occur in the disposition document, the criteria must be consistent with those controls which are stated in the scheme and adopted in the official plan. It might be worthwhile to emphasize that it is the scheme, concerned as it is with a specific area, which contains these design objectives. The design objectives described here are to be applicable to the specific layout and organization of an actual development design.

The design objectives should be stated as explicitly as possible, since they are intended to let the developer know upon what to base his proposals. He should be told what uses of land are permitted, what number of people should be accommodated in particular areas, and what general standards of size, shape, and spacing of buildings will be considered in dealing with specific applications for permission to develop land.

In rehabilitation, design objectives can be used to insure overall design co-ordination and compatibility of old and new.

In redevelopment, the stated design objectives will be used as criteria for design review of redevelopers' submissions. If disposition is in separate parcels, design objectives, by informing the developers of what is intended, provide a means by which the renewal agency can achieve overall design coordination.

(d) Design Based Methods of Redeveloper Selection

In the selection of redevelopers to build upon the cleared land, once the basic conditions of the project have been met, the quality of the design should be the uppermost criterion. Procedures for redeveloper selection may differ from project to project depending upon the circumstances.

Where design is the determinant, the agreed upon design must be made a part of the disposition contract. The developer must not be allowed to deviate from the design submitted unless he obtains the approval of the renewal agency. An urban designer must be engaged to advise the renewal agency on the feasibility of these changes.

The following procedures are alternative approaches to bringing disposition practices into play for the benefit of design:

(i) Direct Negotiation

In a negotiated disposition, the renewal agency can concentrate on design considerations in setting the conditions for sale. The municipality can choose a redeveloper, not only for his capacity and financial qualifications, but also for the design ability of his architect. Demonstrated ability rather than elaborate design submissions can be the basis for selection. Throughout this process, the advice of an urban designer is essential.

When this procedure is followed, the method of selecting the redeveloper should be announced well in advance of actual negotiations so that all potential redevelopers have the opportunity to express their interest.

(ii) Design Competitions

The design competition is a more spectacular form of land disposition and has been widely used in urban renewal in the U.S.A. It is an effective tool for exciting public interest in the renewal project, for uncovering the best talent to solve a specific problem, and for providing a variety of solutions for the project that the renewal agency could never commission on the open market.

Before staging the competition, certain conditions must be met. First of all, the proposed project must be of sufficient importance to warrant the inevitable complicated and costly effort. Secondly, the renewal agency must have the proper staff to program and administer an equitable competition. Thirdly, the agency must ascertain that the potential competitive situation and market do exist. Finally funds must be available for publicizing the competition, for retaining the professional advisors, and, if applicable, for awarding prizes.

If the municipality decides that a competition is warranted, it must satisfy two further conditions. First, the basis for approval or disapproval must be made as explicit as possible in stated design objectives. Second, the required materials should be clearly stated so that the process does not result in undue expense by potential redevelopers. Anything submitted in excess of the requirements should not be put before the jury. If limitations are not placed upon the material to be entered, very expensive submissions are likely to evolve. This tendency may be self-defeating — developers may be hesitant to bid in future competitions.

There are several varieties of competition:

Selection on the Basis of Design

In this type of competition, price may be based upon the permitted use of the land. Based on this fixed price, private developers submit design proposals. Then, an advisory panel or design jury reviews the designs submitted. The materials to be submitted must be specified. Submissions may be identified by number. The developer is selected by the renewal agency on the basis of design.

Design review and approval of redevelopers' proposals as a condition to be imposed on the sale or lease of land may be called for either in the Urban Renewal Scheme or in supplementary documents prepared later as part of the disposition process.

Combined Criteria

A second variety of competition allows the inclusion of other criteria in addition to design — economic return to the municipality in tax revenue, contribution to employment or housing goals, construction schedule, or other factors. Generally, combined criteria work well, with one exception — mixing land price bids with design considerations has been shown to be undesirable as price tends to completely overshadow the design factor.

The weight given to each of the criteria must be stated explicitly; where there is an unclear mixture of criteria, the unsuccessful developer feels justifiably that he has a basis for complaint.

Two-Stage Competition

The two-stage competition permits the introduction of land value into the process of redeveloper selection. In the first stage, the renewal agency selects redevelopers' designs that are acceptable and desirable.

In the second stage, the selected redevelopers submit sealed bids, or bid via auction for the land involved.

Design Competition Divorced from Redeveloper Selection

San Francisco and Boston have followed two different varieties of this type of redeveloper selection. In San Francisco for the Red Rock Hill site, the public agency held a competition among independent architects. Four submissions were considered acceptable. Developers were then invited to bid on land value with the stipulation that they must accept one of the four designs.

In Boston, the redeveloper himself held a design competition for the Boston City Hall after being selected through some other process.

If a municipality feels that competition based upon the price of land is essential, it is necessary that the municipality have the advice of an urban designer. It is desirable to establish procedures for subsequent design review and approval of the successful redeveloper's proposals. The municipality can thereby maintain control over the design outcome.

(e) Coordination of the Actions of all Agencies of Government Involved in the Project

It is the responsibility of the renewal agency administrator to cope with the problem of maintaining the integrity of the project design when dealing not only with the private developer but also with the various municipal and other agencies of government involved in the renewal project. These other agencies may not necessarily maintain the high design goals held by the renewal agency.

The siting and architecture of municipal buildings in renewal areas must be designed within the framework of the project. The architect for these buildings must not be selected on a basis contrary to the design emphasis operating in the selection of private redevelopers. The architect responsibile for the design of municipal buildings should confer with and submit his plans to the review of the renewal agency administrator and his design advisor.

Also at the local level a certain amount of effort, zeal, and diplomacy on the part of the renewal agency administrator is needed to effect changes in any outdated municipal regulations which may prohibit concepts basic to the redevelopment plan.

At the federal level, too, coordination is necessary. In the U.S.A., the Urban Renewal Administration worked out a relationship with the Public Buildings Service of the General Services Administration that provides for consultation on the siting and architecture of Federal buildings in project areas.

(f) Experimentation

Urban renewal provides the opportunity for producing a different kind or urban living from that to which we have become accustomed. By favouring only that which has been market tested, the municipality limits itself to perpetuating the present urban environment instead of offering the urban inhabitant an alternative to what he now has.

The renewal agency should be willing to experiment. That is not to urge the seeking of new forms for the sake of new forms alone. Experimentation may mean the testing of new solutions to today's conditions — new ways of living in new housing types with new ways of distributing schools, stores, and houses. It may mean also the adaptation of old forms to new situations.

III. OPPORTUNITIES FOR URBAN DESIGN THROUGH THE PRESERVATION OF BUILDINGS OF MERIT

A. HISTORIC PRESERVATION AND URBAN RENEWAL

1. Background

Every city has an unique and distinctive history. In most cases, physical evidence of that history — buildings, streets, or whole areas — still exist in the modern community.

For its citizens, a cultural need exists — to conserve both outstanding examples of architectural design and at least some typical examples of architectural styles from our past, as well as buildings and sites of historical importance.

Located in the oldest sections of our cities, these survivors from the past have often been overwhelmed by environments of decay and deterioration. It is in these areas that the sphere of historic preservation coincides with that of urban renewal.

2. Definitions

The Ontario Department of Municipal Affairs' publication, Urban Renewal in Ontario, defines preservation by comparing it with conservation. The publication states that conservation means "maintaining a minimum standard ... over the useful life of a building". Preservation, on the other hand, is defined as being "more directly related to prolonging the life of a building, mainly for historical purposes". The U. S. National Trust for Historic Preservation expands upon this interpretation in its list of official definitions. Preservation is regarded as the retention and repair of genuine old buildings that provide the city with character and continuity, and the incorporation of these buildings into the city's living mainstream. Of interest to the urban renewer is the intention, not merely of preserving for museum display, but of adapting to contemporary usage, reaping the cultural benefits at the same time.

Although it is generally preservation that will occupy the attention of the urban renewer, it would be well for the sake of clarity to be familiar with two other more specialized terms which are part of the historic preservationist's vocabulary, namely, restoration and reconstruction. Restoration is the more extensive work of putting a deteriorated

landmark back into condition. It may include the removal of additions, or the use of materials from other old structures or new material to replace worn out parts. Reconstruction is the rebuilding, from early plans or photographs, of a structure long destroyed. It may also include the relocation of a structure from a clearance area to a new site. These brand new "aged" imitations mixed with a few dislocated victims of expressways, etc., have little to do with the aims of urban renewal in that they fail to provide a genuine continuity. In contract to the intention of preservation, museum display is a major consideration in programs of restoration and reconstruction.

3. What Urban Renewal Can Contribute to Historic Preservation

The instrument of urban renewal may indirectly support a program of historic preservation in several ways. Deteriorated structures and uses incompatible with the historic building may be removed from the project area. New uses of project land may be proposed to fit in with and complement the buildings or areas to be preserved. A handsome park-like setting may be provided for a previously neglected gem. Better approaches to the historical monument by car or on foot may be part of the coincident benefits of urban renewal. Utilities and street improvements such as street lighting may be employed to enhance the local setting. The cost of an evaluation survey may be covered by the urban renewal program.

4. What Historic Preservation Can Contribute to Urban Renewal

Historic preservation can make several important contributions to an urban renewal program. One of the objectives of urban renewal is to take advantage of the unique opportunities, offered through an urban renewal program, of achieving fine urban design. Older areas and older buildings are often characterized by good proportion and harmony in architecture — important considerations in urban design.

Sympathetic to fine urban design also is the scale at which many older areas were built — the human scale — which makes them likely condidates for restoration and renewal as central city refuges for the tired commuter.

Preservation can capitalize upon the pride and affection of citizens, regardless of economic or social status, for their city's history — a fact that can win support for renewal from those who may have seen the program only as a harsh destroyer and heartless displacer.

Although there can be difficulties in designing around and in harmony with existing structures, the designer is offered the challenge of the context, and the rewards in careful blending of old and new far outweigh the problems.

It seems evident, then, that urban renewal and historic preservation working together may produce conditions which are beneficial to both.

B. OPPORTUNITIES FOR HISTORIC PRESERVATION IN METROPOLITAN TORONTO

1. Historically Significant and Architecturally Important Buildings and Sites in the Metropolitan Toronto Planning Area

(a) Design Resources

One of the first steps in conducting a design study is to take an inventory of design resources, described in detail in section II. C. 2 (b) (i) of this report. The physical features of the municipality — climate, general topography, prominent features of the landscape, visual signs of history, etc. — form one part of such an inventory. Design resources provide a starting point for creative urban design.

Appendix A presents a list of buildings and sites considered as design resources because they function as significant visual signs of our city's history. It is recognized that not all of the buildings on the list are of equal importance but no attempt has been made in this report to rate them according to degree of merit. At some future time, urban renewal action affecting certain buildings on the list may be contemplated. Before determining the fate of any building on this list, competent advice should be sought. This advice may be part of the design review function mentioned in section II. C. 2 (a) (i) above. The following criteria will aid in determining the practicability of preserving a specific building.

(b) Criteria

Certain criteria for evaluating historic buildings and sites have been evolved. The criteria against which candidates for preservation may be measured include:

(i) Cultural Significance

Buildings may be significant for either architectural or historical reasons.

Architectural Merit

Is the structure an outstanding example of architectural design or one which embodies the distinguishing characteristics of an architectural period? Is it notable work of an early architect whose work has influenced his city or his era? Mere age is not a sufficient basis for preservation, but has a building survived alone while other more significant examples of its age have disappeared?

Historical Importance

Is it identified with the life of an historic personage or with important events in national or local history? Does the structure or site have archaeological interest which might contribute to the understanding of aboriginal men in North America?

(ii) Suitability

Recognizing that repair of historic buildings demands high professional standards, has the structure retained its integrity of original materials, workmanship, and location? Can research supply sufficient evidence for a reasonably authentic restoration? Are the property boundaries adequate to protect the essential value of the project? Can certain practical considerations be met: availability of fire and police protection, provision of utilities, protection from traffic encroachment, etc.? Can the building be successfully adapted to the proposed use?

(iii) Educational Value

Is the building valuable for a study of a period style or a method of construction? Is it capable of being enjoyed by the public as a reminder of our past?

(iv) Cost

Is the cost of preservation and maintenance within the means of the sponsor? Will the project be economically self-sustaining on a long-term basis?

(v) Administration

Does the sponsoring group have the legal authority, a competent membership, and a professionally trained staff to administer the project?

2. Maps

Appendix B contains maps of the Metropolitan Toronto Planning Area on which the buildings listed in Appendix A are located by numbers corresponding to those used in the list. Buildings of architectural merit are distinguished from those of historical significance; a third category denotes buildings of both architectural and historical interest. Where the exact location of a building was not readily available, its positioning is approximate.

Also outlined on the maps are the areas identified during the course of the Urban Renewal Study as General Problem Areas. It is intended that those buildings of merit which fall within study areas, in addition to any significant buildings subsequently identified, will be considered during scheme preparation.

3. Photographs

Appendix C contains photographs of some of the buildings listed in Appendix A. The photographs are numbered to correspond with the numbers in the list. Captions accompanying the pictures are intended to suggest the building's potential in terms of urban design.

C. INPLEMENTATION OF HISTORIC PRESERVATION IN AN URBAN RENEWAL PROGRAM

1. Preliminary Steps

Doing something about preservation is a long, intricate process. Some of the preliminary ground to be covered includes:

(a) Obtaining Provincial Enabling Legislation for Historic Preservation

One of the first steps that might be taken in order to implement historic preservation is to obtain any Provincial enabling legislation required to permit the creation of historic districts, applicable especially where there is an "old town" within the modern city.

In several American cities, the impetus to obtain enabling legislation came from urban renewal quarters. In Portsmouth, New Hampshire, for example, local citizens in 1958 had formed a corporation to restore the historic district of Strawbery Banke. In the nine and one-half acre area being proposed for urban renewal, at least twelve buildings could be classed as historical treasures. Unfortunately, New Hampshire law required that every building in a renewal project be demolished. By 1959, the citizens had succeeded in getting the State law changed to permit preservation of historical buildings as part of a project.

Enabling legislation for historic area preservation in the Province of Ontario has not yet come into effect. In 1962, the City of Kingston gave two readings to a preservation by-law. A schedule to the by-law contained a list of buildings with a brief description of each. The by-law required that a request for a building permit to alter or destroy any building on the list to be delayed thirty days until a Board of Architectural Review could examine it and advise the owner.

Later the same year, the Ontario Municipal Board declared the Kingston Preservation By-law ultra vires. It is understood that the chairman of the Municipal Board stated that it was regrettable that such a by-law could not be passed under the Planning Act, and that he would recommend to the Ontario Legislature the passing of validating legislation enabling municipalities to give some protection to buildings of merit.

In addition, a committee, including representatives of the Town Planning Institute of Canada, the Ontario Association of Architects, and the Architectural Conservancy of Ontario, was formed in 1964 to request the provincial government to grant municipalities power to pass by-laws for the preservation of buildings of historical or architectural interest.

(b) Enacting Municipal By-laws for Special Zoning Controls in Historic Districts

A second preliminary step that may be taken in order to implement historic preservation is to enact any municipal zoning by-laws necessary to protect historic districts. Municipalities, when passing by-laws which attempt to protect historic districts must do so only within the framework of powers allotted to them by the Province. The Kingston preservation by-law was considered ultra vires because it attempted to set up a Board of Architectural Review although the Planning Act did not appear to provide municipalities with the authority to do this.

Under present legislation, a municipality could follow the technique used in London, Ontario, where a by-law states that no changes whatsoever may take place within a certain area, and that anyone wishing to alter his property must go to council and request an amendment to the by-law. A specific by-law for the particular site is then introduced. This is an effective method, although it is complex and time consuming, and requires a hardworking and broadminded council. It is understood that Niagara-on-the-Lake is considering this method in an attempt to preserve its wealth of buildings of merit.

(c) Coordinating Re-use Planning

A third preliminary step is to coordinate the relationship of the buildings considered for preservation with the long range plans for the municipality.

(d) Arranging Financing

A fourth step is to arrange financing on the basis of the proposed re-use plans. It must be decided whether funds are to come from selling the land, and buildings for private restoration, from voluntary owner rehabilitation, from public rehabilitation for disposition, from combined public and private financing, etc.

(e) Obtaining Community Support

A fifth preliminary step is to rally the interest of the community — individual citizens as well as historical societies — solidly behind the preservation program.

2. Techniques

A review of the experience in various other communities might suggest techniques suitable for implementing historic preservation in a public urban renewal program in the area with which we are concerned.

(a) Historic Area Preservation

In 1962, the City of Montreal formed the Jacques-Viger Commission, named after the city's first mayor, for the preservation of Old Montreal. The first seventeen members of the Commission were picked by the City; subsequent members were to be named by the Commission itself. The area of concern was a 125-acre strip of land along the waterfront, site of the town of Ville Marie founded in 1642. Demolition was well under way as historic landmarks were razed to create parking lots. After a one-year study, the Commission came up with recommendations which Montreal subsequently adopted. One of these was a blanket ban on further demolition in the area.

The Old City was visualized as a restored and revitalized neighbourhood and not as a museum. All restoration projects were to be strictly scrutinized by the City of Montreal and the Jacques-Viger Commission. Changes, particularly in the outward appearance of the buildings, must be in strict conformity with their original character. In addition, the City itself voted one and one-half million dollars to restore the Bon Secours Market, an important landmark in the area.

(b) Agreements between Governmental Agencies

The City of Ottawa has an informal arrangement with the National Capital Commission. Under this arrangement, the Commission supplies the City with a list and the City tells the Commission when permits are requested to alter or destroy. The Commission then advises the owner or purchases the building. One result of this arrangement was the restoration of an outstanding house finished completely inside and out in tin. This house was removed from its site and put in storage to await relocation on Ottawa's historic mile.

The same Commission, in acquiring land for parking or other public purposes, has acquired houses. One such house is the Thompson-Rochester house built in 1813. This house is now rented back to the Rochester family at an economic rent.

(c) Expropriation for Public Purposes

Cities have the right to expropriate buildings for public purposes. Many houses of merit are owned by public bodies and serve as museums. An example in Toronto is the William Lyon MacKenzie house which has been restored as a museum because of its historic associations by the Toronto Historical Board.

Although all historic buildings cannot be retained as museums, this technique is an effective one in certain cases. An old fire hall, for example, might be turned into a museum housing the municipality's early fire equipment.

(d) Public Housing

Current feelings are that low income families should not be segregated in large blocks. Under section six of the Ontario Housing Development Act, individual units may be rehabilitated for use as public housing. Municipalities may thereby preserve a piece of their heritage, show private owners what can be done by rehabilitation, and maintain a part of the existing housing stock.

Similarly, a religious or service organization might purchase and restore an historic house, converting the interior into apartments for the elderly, thereby providing central city accommodation for those who may wish it.

(e) Non-Profit Corporation of Citizens

More closely related to urban renewal is the technique whereby the renewal agency acquires the land and buildings in an area proposed for urban renewal. The agency demolishes certain blighting structures and handles the basic site improvements. A corporation of local citizens then buys the land and remaining buildings. It may restore some of these buildings for exhibition, and rehabilitate others for administration facilities, for craft shops, or for lease or sale to individuals on condition that they restore them in conformity with plans.

(f) Voluntary Private Rehabilitation

Many times it occurs that nineteenth century buildings, which do not qualify for public restoration projects nor lend themselves easily to transformation with modern store fronts, are razed to create parking lots or service stations. In a few cases, such buildings are saved by voluntary private rehabilitation, as exemplified in Kingston where an old home was preserved intact and furnished in character to create a lawyer's offices.

(g) Private Capital Investors

In one urban renewal situation, a private corporation bought houses and remodelled their exteriors. Interiors were cleaned and stripped of obsolete utilities, but interior restoration was left to purchasers of the restored shell.

(h) Promotion

The municipality may wish to promote preservation activities by using the following methods:

(i) Publications

The renewal agency may issue pamphlets informing the citizens about the progress of the restorations, and dealing with such topics as exterior design.

(ii) Loans

The renewal agency may assist owners by arranging the details of home improvement loans.

(iii) Special Tax Relief

Tax exemption for a certain number of years might be given on an historic property if it is restored in accordance with the regulations and provisions set out in the renewal scheme.

(iv) Architectural Advice

An architect hired by the renewal agency might give free advice to architects and private property owners who ask for help, guidance, and ideas. In one city where this technique was used, each property owner was provided with free technical (including architectural) advice from the local renewal agency, not only on how to bring his home up to code standards, but also how to make it more attractive and in harmony with others in the block. Perspective drawings of each block were prepared, and where appropriate, colour perspectives of individual properties were done for the owners. These drawings emphasized maintaining the original appearance of the fine old houses.

APPENDIX A

LIST OF BUILDINGS AND SITES

The following buildings and sites located in the Metropolitan Toronto Planning Area have been classified according to architectural merit (A) or historic interest (H). Structures classified as having architectural merit include both those which are outstanding examples of architectural design and those which are merely typical examples of the architectural style of their day, as well as those designed by notable early architects of our city. Those classified as having historical interest have been connected with some important person or event of our past or are identified with the lives of the early settlers. Some buildings have both architectural merit and historical significance.

For each building, the name, street address, municipality, and date of construction are given, if available. Whenever it is known, the name of the architect is included. There is a brief description of the architectural features, the historical significance, or both. Relationship of the building to its surroundings is suggested for purposes of urban design. The present condition or potential for preservation is suggested; buildings in public ownership, churches, and similar structures are fairly certain of being preserved.

1. Old Fort York, Garrison Road, City of Toronto (1793 -) (H) (A)

   Founded by Lieut. Col. John Graves Simcoe. Under his direction, the York Rangers built Simcoe Blockhouse (1793), the oldest remaining building in Toronto. The Officers' Quarters (1816) is of considerable architectural merit. Fort restored in 1934 and maintained as a museum by the Toronto Historical Board.

2. Scadding Cabin, Exhibition Park, City of Toronto (1794) (H)

   A log cabin. Toronto's oldest remaining habitation. First home of John Scadding whose son, Dr. Henry Scadding, was the author of Toronto of Old. Cabin moved in 1879 from original site on the east bank of the Don to Exhibition Park. Restored and maintained by the York Pioneer and Historical Society as a museum.

3. Gibraltar Point Lighthouse, Centre Island, City of Toronto (1806 - 09) (H) (A)

   An example of an early lake lighthouse. Built of Queenston stone. Heightened in 1832 by twelve foot addition of Kingston stone. No longer in operation, the lighthouse guided lake mariners for over one hundred years. Situated in the Metropolitan Parks Department's Toronto Island Park. Renovated 1961 - 62.

4. The Grange, Grange Park, City of Toronto (1818) (A) (H)

Home of D'Arcy Boulton, whose family was prominent in the administration of Upper Canada, and later of Professor Goldwin Smith. One of the few remaining Neo-classic houses in Toronto. Originally on a one hundred acre lot of which part remains as Grange Park. House now occupied by offices of the Art Gallery of Toronto.

5. Chief Justice Campbell's House, 54 Duke Street, City of Toronto (1822) (A) (H)

House of Sir William Campbell, Chief Justice of Upper Canada. One of the few remaining houses of the Neo-classic style in Toronto. Situated at the head of Frederick Street it provides excellent closure. Its former view of the lake is cut off by surrounding factories. Interior completely altered for office use. Present owners, Coutt's Hallmark, use part of house for meeting rooms. Future space requirements may mean demolition in the near future.

6. Bank of Upper Canada, 2^ Duke Street, City of Toronto (1822) (H) (A)

An early bank building, later a school for boys (De la Salle). Interesting porch. Bank has undergone many changes and faceliftings. Now the home of Export Packers.

7. Osgoode Hall, 130 Queen Street West, City of Toronto (1829 -) (A)

John Ewart is thought to have designed the east wing (1829); the architect of the west wing (1844) is unknown; Cumberland and Storm designed the central portion (1857). Houses the Law Society of Upper Canada, courts, a library, and law school. Surrounded by lawns and a fine fence, it relates to the nearby city hall and square.

8. Drumsnab, 5 Castle Frank Drive, City of Toronto (1830) (A)

Built as his own residence by architect William Cayley. Originally a stuccoed "Ontario cottage" with hipped roof and dormers. Second storey added 1850. Interior has interesting mural over fireplace. Located in residential Rosedale overlooking the Don. Maintained as residence by present owner.

9. Colborne Lodge, Howard Avenue, High Park, City of Toronto (1836) (A) (H)

Designed by one of Toronto's early architects, John G. Howard, donor of High Park, as his own residence. Fine example of Regency cottage style situated typically on a hill overlooking the lake. Maintained as a museum by the Toronto Historical Board.

10. Marine Museum of Upper Canada, Exhibition Park, City of Toronto (1840) (H) (A)

Formerly the Officers' Quarters of the "New Fort" which in 1893 was renamed Stanley Barracks. The rest of the fort was razed in 1952. An excellent example of nineteenth century military architecture, the officers' quarters are restored and maintained as a museum by the Toronto Historical Board.

11. Little Trinity Anglican Church, 425 King Street East, City of Toronto (1843) (H) (A)

Architect, Henry Bower Lane. Plaques in memory of Worts and Gooderham families located in nave. Exterior is interesting example of perpendicular Gothic. Interior restored by F. Wilkes after 1960 fire.

12. Clarkson, Gordon and Company Building, 15 Wellington West, City of Toronto (1843) (A)

Architect, William Thomas. Formerly the Commercial Bank Building. A fine example both of the Greek Revival style and of the adaptation of an old building to modern needs.

13. Tower of the Church of St. George the Martyr, Stephanie and John Streets, City of Toronto (1844) (A)

Architect, Henry Bower Lane. A graceful Gothic tower and spire. Land given by Mr. and Mrs. D'Arcy Boulton. A fire in 1955 destroyed the remainder of the church. Tower and spire stand alone on a green lawn, maintained by the parish.

14. St. Michael's Roman Catholic Cathedral, Bond and Shuter Streets, City of Toronto (1845) (A)

William Thomas, an important nineteenth century Toronto architect, was the original designer. Tower and spire added in 1866 and dormers added after 1870 by architect, Henry Langley. A Gothic style cathedral in harmony with the adjacent Bishop's Palace. Once set among trees, the cathedral is now hemmed in by streets on the east, south and west.

15. The Bishop's Palace, 200 Church Street, City of Toronto (1845) (A)

William Thomas, architect. One of the best remaining examples of Victorian Gothic. Of grey Toronto brick with stone facings, it is in harmony with the adjacent St. Michael's Cathedral.

16. Mental Asylum, 999 Queen Street West, City of Toronto (1846 - 49) (H)

Architect, John G. Howard. Surrounding wall, F. W. Cumberland, architect. Extraordinarily large but set in spacious grounds. In the nineteenth century it was considered the best ventilated mental institution in North America. View from Queen Street obscured by unsympathetic twentieth century addition.

17. Church of the Holy Trinity, Trinity Square, City of Toronto (1847) (H) (A)

Architect, Henry Bower Lane; one of his best works. First Anglican church in Toronto with free pews for the poor. The donor, the wife of a Yorkshire clergy man, objected to the practice at St. James of pew rental. Today the church is hemmed in by factory walls. Any future redevelopment should take into consideration its relationship to this building and to the nearby Scadding House.

18. Oakham Hall (now Kerr Hall), 63 Gould Street, City of Toronto (1843) (A) (H)

Home and office of its designer, William Thomas. Later a home for boys. Excellent example of Gothic Revival with interesting carved heads and coats of arms. Renovated for use as Ryerson Polytechnical Institute students' union.

19. Trinity Church School, Trinity Street South of King, City of Toronto (1848) (H)

Early school house erected by Enoch Turner. On land directly adjacent to Little Trinity, forming interesting group.

20. Tom Taylor and Co. Ships' Chandler, 81 - 3 Front Street East, City of Toronto (1849) (A)

A commercial building. In former times ships were loaded from a wharf at the rear of this building. Relates well to other buildings on south side of Front. Still in use as ships' chandler.

21. St. Lawrence Hall, 155 - 161 King Street East, City of Toronto (1850) (A) (H)

Architect, William Thomas. Built as a concert and lecture hall and ballroom with stores below. The hall was once host to Jenny Lind and Sir John A. MacDonald. In Renaissance style with fine cast iron balconies and stone work. Present market obscures rear elevation. A contemporary of nearby St. James Cathedral. Restoration being considered as centennial project.

22. St. James Anglican Cathedral, 65 King Street East, City of Toronto (1850) (H) (A)

Cumberland and Ridout, architects. A noble Gothic cathedral replacing a previous St. James on the same site destroyed by the fire of 1849. A famous bishop, Dr. John Strachan, is buried in the chancel. Any redevelopment plans in the area should consider allowing the unobstructed view now obtained through a parking lot.

23. William Lyon Mackenzie House, 82 Bond Street, City of Toronto (1850) (H)

House presented by friends to William Lyon Mackenzie, Toronto's first mayor. Originally part of a typical middle class terrace, the rest of which has been demolished. Maintained as a museum by the Toronto Historical Board.

24. County of York Magistrates' Court, 57 Adelaide Street East, City of Toronto (1852) (H)

Cumberland and Storm, architects. Court house, and for a time the meeting place of the Arts and Letters Club of Toronto. A rather heavy example of Greek Revival. Not improved by removal of east and west wings. Rear elevation on Court Street to a more human scale.

25. Seventh Post Office (now Argus Corporation), 10 Toronto Street, City of Toronto (1853) (A) (H)

Architects, Cumberland and Storm. Toronto's seventh post office and later the Bank of Canada. Greek Revival style. One of the last remaining old buildings on a once fine street. Its fate is now secure in the hands of the Argus Corporation who use it as offices.

26. St. Basil's Roman Catholic Church, 1050 Bay Street, City of Toronto (1856) (A)

Architect, William Hay. Delicately detailed interior. An important part of St. Michael's College complex.

27. University College, University of Toronto Campus, City of Toronto (1856) (A)

Cumberland and Storm, architects. D. B. Dick, architect for restoration after 1890 fire. Arts college, University of Toronto. Remarkable unity of design. One of the best examples anywhere of Victorian eclecticism.

28. The Observatory, University of Toronto Campus, City of Toronto (1857) (H)

Cumberland and Storm, architects. Tower added 1880. Moved from original site south east of Convocation Hall in 1907 to present location east of University College. Now used as Students' Administrative Council offices.

29. St. Stephen's-in-the-Fields, Anglican Church, College & Bellevue, City of Toronto (1858) (rebuilt 1865) (H)

Designer, Thomas Fuller, architect of the University Avenue Armouries (demolished 1963) and of the Parliament Buildings in Ottawa (destroyed by fire 1916). Donor, Col. R. B. Denison. Foundation stone laid by Bishop Strachan. After fire of 1865, congregation met for one year in the home of Col. F. W. Cumberland. Church rebuilt on old walls by architects Gundry and Langley.

30. Chapel of St. James-the-Less, St. James Cemetery, 635 Parliament Street, City of Toronto (1858) (A)

Architects, Cumberland and Storm. One of the best examples in Toronto of Gothic Revival style. Located in spacious grounds of the cemetery laid out in 1845 by John G. Howard.

31. Dr. Scadding's House, 6 Trinity Square, City of Toronto (1861) (H)

Architect, William Hay. In this house Dr. Henry Scadding wrote the famous Toronto of Old upon which Robertson and succeeding writers have drawn. From his study in the roof he could see Toronto Island; today the view is limited to a few feet. Now houses an interior decorator's shop.

32. The Don Jail, Don Jail Roadway, City of Toronto (1858) (rebuilt 1865) (A)

Architect, William Thomas. Impressive building style made famous by Piranesi, the etcher, and by Dance, the younger, who designed Newgate Prison.

33. Gooderham and Worts Distillery, 10 Trinity Street, City of Toronto (1870) (A)

Architect, David Roberts. Replaced a similar building of 1860. An industrial building of a high standard of design. Impressive masonry work in Kingston limestone.

34. Pendarvis (now Baldwin House), 33 St. George Street, City of Toronto (1860) (H)

Built by architect, F. W. Cumberland, as his own residence. The official residence 1912 - 15 of the Lieutenant Governor of Ontario. Situated on a fairly spacious lawn. Occupied by a department of the University of Toronto.

35. Old St. Paul's Anglican Church (now Maurice Cody Hall), Bloor Street East, City of Toronto (1860) (A)

Architects, G. K. and E. Radford. On site of an even earlier 1842 St. Paul's by John G. Howard. One of the best Gothic Revival churches in Toronto. Now used as the hall for an adjacent and later St. Paul's (1928) by E. J. Lennox.

36. Queen's Wharf Lighthouse, Fleet St. and Lakeshore Boulevard, City of Toronto 1861) (H)

No longer a beacon for ships on the lake, this lighthouse served for three-quarters of a century. Preserved on a well kept lawn.

37. Oaklands (now de la Salle), 131 Farnham, City of Toronto (1861) (A)

Residence of J. MacDonald, a senator, and later of a member of the McCormick agricultural implement family. Largest Gothic Revival house surviving in Toronto. Situated on the grounds of de la Salle College and in use as classrooms.

38. Trees House, 399 Sherbourne, City of Toronto (c 1870) (H)

Residence of Mr. T. C. Patteson, founder of the Mail, and later of Sir John A. Macdonald, who lived there in 1874-75. Until recently the interior still retained the furnishings of the Victorian period. Situated in spacious grounds. In hands of a trust company and in danger of demolition for another parking lot.

39. 19 Bernard Avenue, City of Toronto (1870) (A)

Residence built when the area was still part of the Village of Yorkville. Typical Victorian red brick with yellow brick pattern work. Situated in a residential area known as the Annex where much rehabilitation activity has taken place in recent years.

40. George Brown's House, 186 Beverley Street, City of Toronto (1871) (H)

House of George Brown of the Globe and a Father of Confederation. A large brick and stone house with Mansard roof typical of the 1870's. Now occupied by the Metropolitan Toronto Association for Retarded Children.

41. The Necropolis, 200 Winchester Street, City of Toronto (1872) (H) (A)

Henry Langley, architect. Interesting group of buildings functioning as entrance gateway to ancient graveyard. Lettering and design of tombstones echoes the architecture of their day.

42. Metropolitan United Church, Church and Queen Streets, City of Toronto (1872) (H)

Architect, Henry Langley. Restored after fire of 1928 by J. Gibb Morton, architect. Built on southern part of grounds (St. Michael's already occupied the northern part) once known as McGill square, named after Captain John McGill who owned the park lot in this area. Grounds behind church now built up with church offices.

43. Consumers' Gas Company, 19 Toronto Street, City of Toronto (1873) (A)

David B. Dick, architect. A commercial building still in office use with Renaissance facade. One of the last remaining old buildings on a once fine street.

44. St. Andrews Presbyterian Church, 75 Simcoe Street, City of Toronto (1875) (A)

Architect, William G. Storm. An outstanding example of the "picturesque" with Scottish influence. Future development on presently cleared nearby lands might well consider their relationship to this building.

45. Old Knox College, Spadina Crescent, City of Toronto (1875) (H)

Smith and Gemmell, architects. Spadina Avenue with its circle, a bold piece of planning, was laid out by Dr. W. W. Baldwin who donated the avenue to the city. Knox was built as a Presbyterian college with classrooms, a chapel, library, and rooms for eighty students. Provides effective closure of the vista of Spadina Avenue. Since 1943 occupied by the Connaught Laboratories.

46. Knights of Columbus, 582 Sherbourne Street, City of Toronto (1875) (A)

Excellent example in brick and stone of a house in the French Second Empire style with Mansard roof. On fairly spacious grounds. Now occupied by the Knights of Columbus.

47. 25 Augusta Avenue, City of Toronto (1878) (A)

Once the residence of Mr. Edward Leadlay. A striking high Victorian Italianate building with a tower, pairs of round headed windows, and wide eaves. Set on a green lawn. Now a school run by the Felician Sisters.

48. Second Church of the Redeemer, 7 Avenue Road, City of Toronto (1879) (A)

Architects, Smith and Gemmell. Handsome stone rural Gothic Anglican church with open belfry. Now beside one of Toronto's busiest intersections. Future developments in this area would do well to consider the human scale of this church.

49. St. Mary's Roman Catholic Church, 589 Adelaide Street West, City of Toronto (1885) (A)

Architect, Joseph Connolly; spire by A. W. Holmes. Interior is one of finest in Toronto. Sits with distinction at the end of the vista of Adelaide Street.

50. Bank of Montreal, 30 Yonge Street, City of Toronto (1885) (A)

Architects, Frank Darling and S. G. Curry. A remarkable bank building showing the influence of the Italian baroque on later Victorian architecture. Future development on presently vacant nearby lands might well take into account their relationship to this building.

51. Bank of British North America (now Canadian Imperial Bank of Commerce) 49 Yonge Street, City of Toronto (1885) (A)

Henry Langley, architect. Italian palazzo style used for bank to suggest abundance of stored wealth. Future developments on nearby vacant lands would do well to consider their relationship to this building.

52. Victoria Orange Hall, 55 Queen Street East, City of Toronto (1866) (A)

Architect, E. J. Lennox who later designed Toronto's City Hall. A good example of craftsmanship in brick.

53. St. Paul's Roman Catholic Church, 83 Power Street, City of Toronto (1887) (A)

Architect, Joseph Connolly. Designed in the Italian Renaissance manner. Interior especially beautiful. Deserves a better setting, which it once had.

54. 329 Church Street, City of Toronto (1890) (A)

Architect, E. J. Lennox. Built as the residence of Dr. G. R. McDonagh, a well-to-do doctor. Influence of the theories of "organic ornament" advanced by Louis Sullivan of Chicago are in evidence in the carving. House converted to commercial use, occupied by a book binder.

55. The York Club, 135 St. George Street, City of Toronto (1890) (A)

David Roberts, architect. Formerly the residence of Mr. George Gooderham. Excellent example of a rich mercantile house in the "Richardson Romanesque" manner of H. H. Richardson of Chicago. Interior largely unaltered. Still standing in its own grounds. Occupied as a gentlemen's club.

56. The Old City Hall, 50 Queen Street West, City of Toronto (1890) (A) (H)

Architect, E. J. Lennox. An example in Toronto of style made popular by H. H. Richardson of Chicago in the 1880's. Built of red sandstone from the Credit River, it provides a foil for the New City Hall. Clock tower closes vista of lower Bay Street.

57. University of Toronto Library (old wing), University of Toronto Campus, City of Toronto (1892) (A)

Architect, David B. Dick. Graceful entrance is a copy of doorway to Roslyn Chapel, Scotland, built 1501. Modern addition limits somewhat the architect's conception of a building to be seen from many points of view.

58. Newman Hall, 89 St. George Street, City of Toronto (1894) (A)

A residence similar to the York Club. Now occupied by the Newman Club. Materials relate to those used characteristically on this street at the time.

59. The Temple Building, 62 Richmond Street West, City of Toronto (1895) (A)

Architect, George W. Gouinlock. A commercial building. One of the best examples of pseudo-Romanesque popularized by H. H. Richardson. Stone carvings skillfully crafted.

60. The Toronto Club, 107 Wellington Street West, City of Toronto (1897) (A)

Architect, Frank Darling. A good example of a club building with a Romanesque exterior. Club itself was founded in 1835, is second oldest on continent.

61. St. George Greek Orthodox Church (formerly Holy Blossom Temple), 115 Bond St., City of Toronto (1897) (A)

Architect, Benjamin Siddall. A synagogue until 1938. Domes altered. Interior retains Byzantine flavour.

62. Royal Alexandra Theatre, 260 King Street West, City of Toronto (1905 - 07) (A) (H)

Architect, John Lyle. An Edwardian building designed at a scale such that every member of the audience can see and hear. Has played host to many great actors. Recently bought and refurbished by Mr. E. Mirvish.

63. St. Anne's Anglican Church, 270 Gladstone Avenue, City of Toronto (1907) (H)

Architect, Ford Howland. Church built in the Byzantine style. Interior decoration of 1923 by Canadian artists including members of the Group of Seven. Renovated 1960.

64. Casa Loma, 1 Austin Terrace, City of Toronto (1910) (H)

Architect, B. J. Lennox. The dream castle of Sir Henry Pellatt. An accumulation of details from buildings in Europe which appealed to Sir Henry. Standing on spacious grounds overlooking the city. Leased from the City by the Kiwanis Club of West Toronto and operated as a tourist attraction.

65. Casa Loma Stables, 1 Austin Terrace, City of Toronto (1910) (A)

Part of the Casa Loma complex. Considered to have more architectural merit than the castle.

66. Beatty House, 121 St. George Street, City of Toronto (1894) (A)

Residence in brick and brownstone. Relates in scale and materials to other residences on this street.

67. Victoria Room, King Edward Hotel, 37 King Street East, City of Toronto (1903) (A)

Architect, E. J. Lennox. A fine dining room with outstanding work in decorative plaster by Colonna. Perhaps the only interior of its kind in Toronto.

68. Toronto Housing Company, Spruce Avenue and Sumach Street, City of Toronto (1913) (A)

Architect, Eden Smith. Interesting example of a limited dividend housing group, typical of the British style of model housing of the period. A similar group was built in 1920 at Bain and Logan by the same architect.

69. Studio Building, 25 Severn Place, City of Toronto (1920) (A)

Architect, Eden Smith. A remarkable studio building with interesting two-storey studios.

70. Ancroft Place, off Sherbourne Street, City of Toronto (1920) (A)

An unique arrangement of attached houses in groups looking over a ravine in Rosedale.

71. Trinity College, Hoskin Avenue, City of Toronto (1925) (A)

Architect, John Pearson. Anglican arts college, University of Toronto. Relates to other university buildings nearby.

72. The Parshall Terry House, south of Pottery Road, Township of East York (1796) (H)

Ontario cottage style house. Built by Parshall Terry, a United Empire Loyalist who later became a member of the first legislative assembly of Upper Canada. Close to Helliwell House in Don Valley, on land expropriated by Metropolitan Toronto and Region Conservation Authority. Restoration being considered as township Centennial project.

73. Montgomery's Inn, Dundas Street and Islington Avenue, Township of Etobicoke (c 1833) (A) (H)

Fine example of Loyalist Georgian architecture, in stone covered by stucco. Used as an inn until the 1850's. May have been the birth place of Etobicoke's municipal government. Purchased by the Etobicoke Historical Society with the intent to preserve.

74. Helliwell House, south of Pottery Road, Township of East York (1837) (A) (H)

A mud brick house. Built by an early family that operated several lumber mills and a brewery. Near Parshall Terry House in Don Valley, on land expropriated by Metropolitan Toronto and Region Conservation Authority. Restoration being considered as a township Centennial project.

75. St. John's York Mills, Old Yonge Street, York Mills, Township of North York (1843) (A) (H)

Architect, John G. Howard. Originally a village church, its rector was the father of Sir William Osler. Now situated in an expensive suburb, it stands on one of the most commanding sites in Toronto.

76. Thorne Lodge (later called Toronto House), near Erindale, Township of Toronto (H) (A)

Built sometime after 1822 by Colonel Peter Adamson as his residence. An early example of the Regency cottage in Credit River stone.

77. The Eckhart-MacKay House, Unionville, Township of Markham (A)

An early board and batten residence with fanciful verge boards and gable. Relates in style and materials to other residential and commercial buildings on the street. Still in residential use and in good condition.

78. The Bentley House, Brock Road, Brougham, Township of Pickering (A) (H)

Built as the residence of Dr. Lafayette Bentley. A large house with belvedere. Patterned brick-work relates to that of other buildings nearby. Still occupied as a residence.

79. Dr. Dixie's Cottage, Erindale, Township of Toronto (H)

Built at least a century ago as the residence and consulting room of Dr. Dixie, an early village doctor. Still occupied and in good condition.

80. Toronto Housing Company, Bain and Logan Avenues, City of Toronto (1920) (A)

Architect, Eden Smith. A limited dividend housing project, similar in style to the English model housing of the period. Maturity of vegetation links the architecture to its environment.

81. St. Andrew's Presbyterian Church, Bendale, Township of Scarborough (1849) (H)

An early church, located in the heart of the settlement begun in 1796 by David Thompson.

82. Old Scarborough Public Library, Bendale, Township of Scarborough (1896) (H)

Built in 1896 for the Scarborough centennial. Now used mainly for book storage. A new library has taken over its function.

83. Melville Church, Old Kingston Road, West Hill, Township of Scarborough (c 1883) (H)

Identified with the lives of the settlers.

84. St. Jude's Anglican Church, Victoria Park Avenue, Wexford, Township of Scarborough (c 1848) (H)

St. Jude's is the original church on this site. Is now used occasionally for baptisms.

85. Maxwell's Grist Mill (Twin Waters Farm), Rouge Valley near Sheppard Avenue, Township of Scarborough (H)

An early mill on the Rouge. Part of the mill survives and is used as a residence.

86. Knox United Church, Sheppard at Midland, Agincourt, Township of Scarborough (c 1878) (H)

Originally a Presbyterian Church. Cemetery dates from pioneer days.

87. St. Margaret's Anglican Church and Cemetery, Lawrence Avenue, West Hill, Township of Scarborough (1904) (H)

Replaces the original church of 1833 which was burnt. Cemetery dates from pioneer days.

88. Haas House, 180 St. George Street, City of Toronto (A)

A Romanesque brownstone house of the late nineteenth century. Similar in style to other houses on this street.

89. St. Simon's Anglican Church, 40 Howard Street, City of Toronto (1888) (A)

Architects, Strickland and Symons.

90. Timothy Street House, Mill Street, Streetsville (1825) (H)

Was the home of the founder of Streetsville. Said to be the first brick house in the Township.

91. Old Mill, 21 Old Mill Road, Township of Etobicoke (1848) (H)

Ruins of grist mill erected by William Gamble who in 1850 became the first reeve of Etobicoke Township. On the site of an earlier mill built in 1793 by Governor Simcoe. Gamble's mill was destroyed by the fire in 1881. Ruins are adjacent to the Old Mill Restaurant.

92. Mennonite Meeting House, Edgeley, Township of Vaughan (c 1834) (H)

One of the oldest places of worship in the area. Identified with early Mennonite settlement. Built of logs, but covered with clapboard at an early date. Interior almost unaltered.

93. Octagonal House, near Maple, Township of Vaughan (1837) (A)

A brick house built on the octagonal plan popular in the nineteenth century because it was reputed to require less wall for the space contained.

94. Edie House, 7690 Yonge Street, Thornhill, Township of Vaughan (1845) (A)

A storey and a half stucco house built in the Regency style by the Edie family. Greek and Gothic motifs applied with taste and skill combine to produce a small house of great charm.

95. Erskine Church, lot 26, con. 2, Township of Pickering (1854) (H)

White frame church in midst of Erskine Cemetery. Identified with early settlers of the area. Still in use once a year at annual Decoration Day Service.

96. Truman P. White House, Whitevale, Township of Pickering (1845) (H)

Built by Truman P. White, founder of the settlement, this house is the oldest in Whitevale. Frame construction. In good condition.

97. Municipal Building, Brougham, Township of Pickering (c 1854) (H)

Was once an hotel with stables behind and bar in front. A stopping place for farmers who travelled by team to Frenchman's Bay to ship their produce and buy supplies. Plans are underway for construction of a new municipal building, leaving the old building vacant.

98. Post's Manor, Kingston Road, Township of Pickering (1841) (H)

Stone house, built by the Posts, an early family in the township. In good condition and furnished in the style of its period. Set in beautifully landscaped grounds.

99. Jenkins House, Cashel, . Township of Markham (1817) (A)

An early frame house featuring a style of hallway known as a box hall.

100. Bradley House, Clarkson, Township of Toronto (c 1825) (H)

A frame house, moved in 1960 from its original site to Meadow Wood Park. Home of an early settler of the township.

101. Silverthorne House (Cherry Hill), Township of Toronto (H)

Home of the family of an early settler of the township.

102. Isaac Wilcock's Blacksmith Shop, Summerville, Township of Toronto (H)

An early blacksmith shop. Bears original owner's initial over the door.

103. Ramsay House, north of Streetsville, Township of Toronto (H)

An early farm house with a drive shed featuring two brick arches.

104. McCarthy Milling Co. Ltd. , south of Streetsville, Township of Toronto (H)

Mill built by the Barber Brothers. It is said that William Lyon Mackenzie took refuge with the miller, William Comfort, in 1837 when fleeing from the fight at Montgomery's Tavern.

Additional buildings, for which less than complete information was available at the time of publication, are listed in the files of the Urban Renewal Study.

Buildings of Merit—1a

Urban Renewal Study

urs

METROPOLITAN TORONTO PLANNING BOARD

THE METROPOLITAN TORONTO PLANNING AREA

Buildings of Merit—1b

Urban Renewal Study, **urs**
METROPOLITAN TORONTO PLANNING BOARD

APPENDIX C

SELECTED PHOTOGRAPHS

The buildings pictured in the following section do not necessarily represent the most important buildings on the list, but are selected merely to illustrate their urban design potential.

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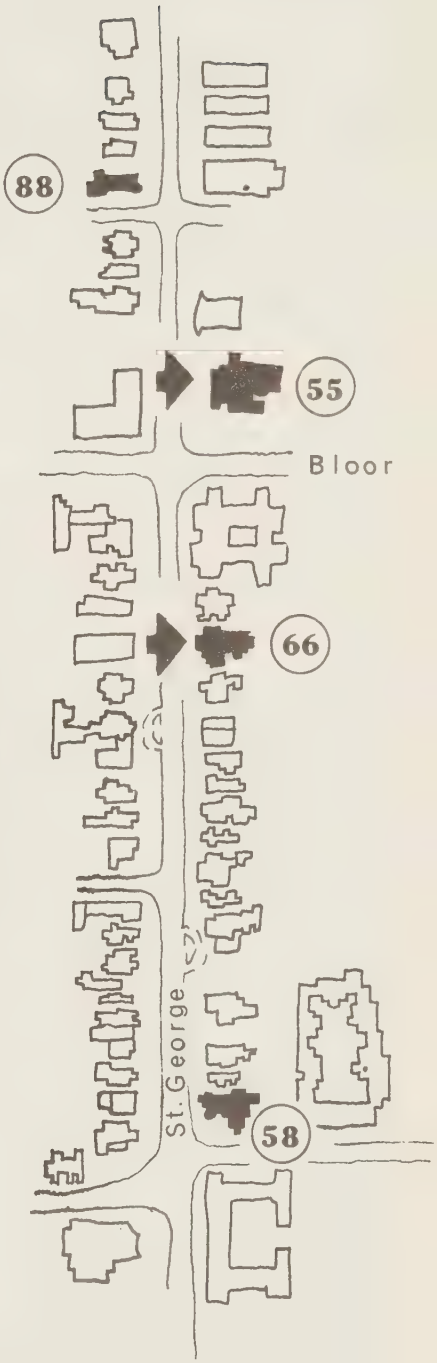
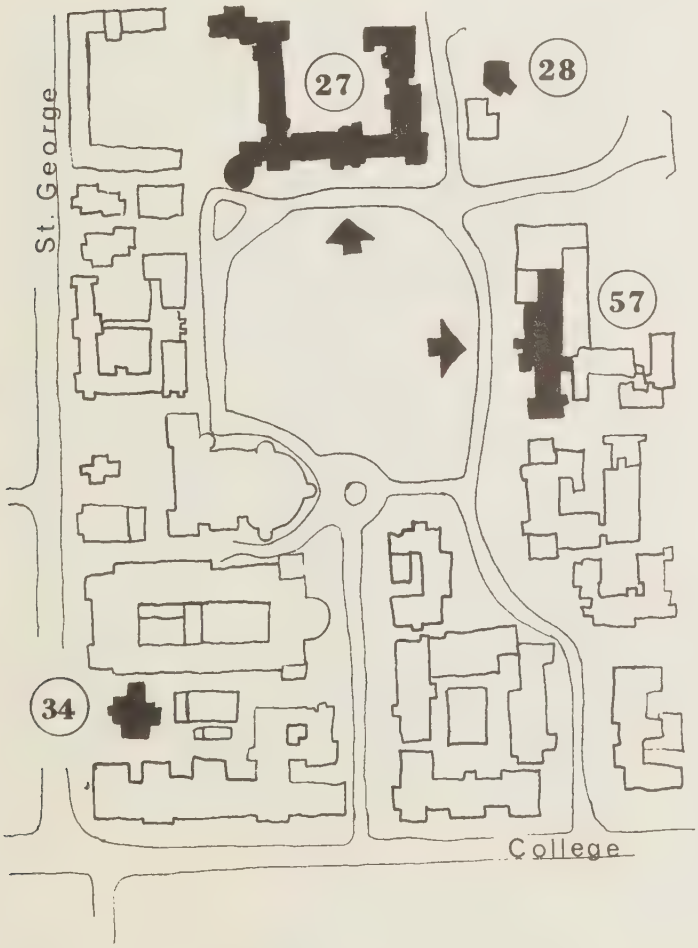


St. George Street is lined with the brick and brownstone homes of the 1890's. Inspired by the "Romanesque" of H. H. Richardson, these buildings relate to each other in scale, texture, colour and style. The York Club (55) and the Beattie House (66) are two outstanding examples.

27

University College (27) and the University of Toronto Library (57). These buildings, arranged around the Front Campus, provide an enclosed space — an appropriate setting for colourful public ceremonies.



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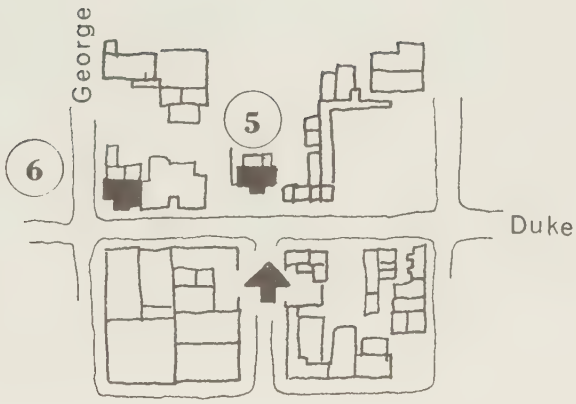

Chief Justice Campbell's House (5). Standing at the head of Frederick St., this historic building merits preservation. Fortunately, the fate of the Seventh Post Office (25) has been secured. Its Greek Revival exterior is maintained while the interior has been adapted for modern office use.

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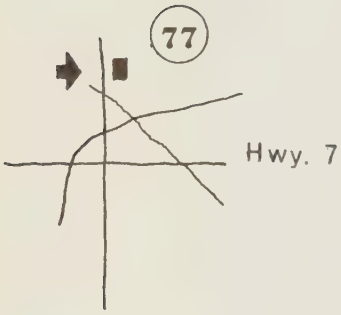

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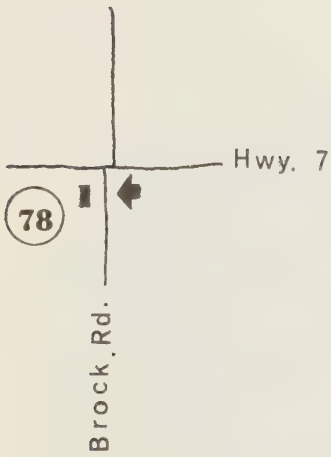

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The Eckhardt-MacKay House, Unionville (77). Use of board and batten construction is typical of the vernacular style of building found in the village. Similarly, the Bentley House, Brougham (78) displays the red and yellow patterned brick work characteristic of its area. There is opportunity here to emphasize the relationship of these buildings to their neighbours of similar style.

19

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